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WRITING FOR THE PRESS.

ROBERT LUCE.

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WRITING FOR THE PRESS

A MANUAL

FOR

Editors, Reporters, Correspondents, and Printers

SECOND EDITION, REVISED AND ENLARGED

BY ROBERT LUCE

BOSTON:
THE WRITER PUBLISHING COMPANY
1888

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By ROBERT LUCE.

Geo. B. King, Printer, 105 Summer Street, Boston

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"*Be thou familiar, but by no means vulgar.*"—

SHAKESPEARE.

"*Of all those arts in which the wise excel,*
Nature's chief masterpiece is writing well."—

SHEFFIELD, DUKE OF BUCKINGHAMSHIRE.

"*True ease in writing comes from art, not chance,*
As those move easiest who have learned to dance."—

POPE.

"*The more general the terms are, the picture is the fainter; the more special they are, the brighter.*"—

CAMPBELL.

"*If men would only say what they have to say in plain terms, how much more eloquent they would be!*"—

COLERIDGE.

"*One of the greatest of all faults in speaking and writing is this: the using of many words to say little.*"—

COBBETT.

"*Accuracy of expression is the most essential element of a good style; and inaccurate writing is generally the expression of inaccurate thinking.*"—

RICHARD GRANT WHITE.

"*And if in no other way, yet, as facilitating revision, a knowledge of the thing to be achieved—a clear idea of what constitutes a beauty, and what a blemish—cannot fail to be of service.*"—

HERBERT SPENCER.

"*When a short word will do, you always lose by using a long one. You lose in clearness; you lose in honest expression of your meaning; and, in the estimation of all men who are qualified to judge, you lose in reputation for ability.*"—

DEAN ALFORD.

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WRITING FOR THE PRESS.

• • •

1. In writing for the press, never use both sides of the sheet.

2. Leave a margin of half an inch at both top and bottom, for convenience in pasting.

3. Do not write the lines close together; it is better to err in the other direction.

4. Write legibly. By writing illegibly you always do an injury to the editor, the compositor, and the proof-reader, and often do one to yourself. Be especially careful with foreign and other unusual words. The capitals, *I* and *J*, are often confounded; so are the small letters *r*, *n*, *u*, and *v*.

5. Be particular to write the names of persons plainly, and above all, spell them correctly. Nothing gives the desk editor, the compositor, and the proof-reader more annoyance than carelessness in this respect.

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6. Whenever time permits, read over what you have written before any one else sees it; never act on the principle that as some one else is to edit it, you need not exercise care. After the matter appears in the newspaper, read it over to see what changes have been made, that any errors you have committed may never be repeated.

7. Every well-ordered composing-room has what is called its "style," i. e., its system of printing words that may be printed in two or more ways. For instance, Boston's chief thoroughfare may be printed "Washington Street," "Washington street," or "Washington St." The paper for which you write, will always print it in one way, and you will save somebody time and trouble if you will notice what that way is, and write it so in the first place. Some offices spell out figures up to fifty, and use the Arabic numerals for higher figures; e. g., "thirty-seven," "87." Notice where the change is made from letters to figures in the paper for which you write. It is in the matter of abbreviations that observation on this point is most desirable.

8. In general, study the "make-up" of the paper for which you write. Note the system by which the styles of type are used. Mark the position of dates; the way letters to the editor are addressed; the use of "sub-heads" and "cross-lines;" the style of punctuation and capitalization; and the many other points on which uniformity is desirable. Every newspaper has definite forms for summaries of sporting matters. Note the forms used in the paper for which you write, and always follow them.

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9. Write your own head-lines whenever time will permit, except when matter is sent by telegraph. Note the number of letters in the different head-lines and model your own thereby. If you do not write your own "head," leave space enough for it at the top of the first sheet.

10. Make frequent paragraphs and always put the paragraph mark, ¶, before every one; it is advisable also to put the mark after every one. In many newspaper offices the compositor is supposed never to put a paragraph where it is not marked. In editing your own or another's copy, you can make a paragraph where you choose by inserting the mark. Copy looks better and is more legible when the paragraphs are begun at some distance in from the edge of the sheet. When the last word on a page ends a sentence and does not end a paragraph, follow it with a large caret. When you have made a break in the middle of a page, and afterward decide not to have any ¶, elide it, put a caret after the last word before the break, and another before the first word after the break. The same idea may be conveyed by a curving line connecting the last word before and the first word after the break.

11. In cancelling, be careful to show clearly where the cancellation begins and where it ends. Not only make the cancelling lines distinct, but if the cancellation comes in the middle of a paragraph, put a caret before and another after it, or connect the last word before and the first word after it with a heavy curving line. If you regret a cancellation before the sheet leaves your hands, you may save the trouble of re-writing by putting in the margin the word *stet* (Latin for "let it stand"); the better way when time allows is to re-write the cancelled passage. If only a

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few words have been cancelled, in addition to the marginal "*stet*," make a dotted line under the cancelled words.

12. To save time, "and" may be written & with a semi-circle after and half enclosing it. In general, curves or, better, full circles round abbreviations indicate that they are to be spelled out; e. g., *Col.* encircled will be printed *Colonel; N. Y., New York; 9, nine. Vice versa*, a circle round a word means that it is to be abbreviated; e. g., *Massachusetts* encircled will be printed *Mass.; nine, 9.*

13. For the sake of clearness accustom yourself to encircle every period that ends a sentence. After a little practise you will do this almost involuntarily. It often saves editor and compositor much trouble. Some writers prefer the short-hand period, a small cross with the right-hand points joined so that it can be made without lifting the pen from the paper.

14. If in editing your own or another's copy you wish to elide a letter, draw an oblique line through it downward from right to left. If you wish to change a capital to a small letter, draw an oblique line through it downward from left to right. If you wish to change a small letter to a capital, draw three lines under it. One line under words means that they are to be printed in italics; two lines, small caps; three lines, full caps.

15. Begin every sentence with a capital letter. If it is not clear that the letter as written is a capital, draw three lines under it. When you cancel the first few words of a sentence, or when you break a sentence in two, draw three lines under the first letter of the first uncancelled word, or the first word of the new

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sentence, and thus save the time and trouble of writing a capital over the small letter.

16. Avoid division of words at the end of lines. In cutting "copy" into "takes" in the composing-room, divided words often make trouble. A good compositor studies to avoid divisions. Never divide a word at the end of a page.

17. When a leaf has been lengthened by pasting, you may, for the sake of convenience, fold the lower edge forward upon the writing; if it is folded backward, it may escape notice and to insert it may afterward cause much trouble.

18. If you feel obliged to strike out a word from the proof, try to insert another, in the same sentence, and in the same line if possible, to fill the space. When a cross-line is inserted in newspaper proof, try to take such words for the cross-line that the next word after is one that begins a line.

19. In writing a foot-note, let it immediately follow the line of text that contains the asterisk, or other reference mark, and do not write it at the bottom of the manuscript page. He who makes up the matter will transfer such note to its proper place.

20. Date everything sent by mail, messenger, or telegraph. Whenever anything is dated, use tenses, the words "to-day," "yesterday," etc., in reference to the date. When it is not dated, use them in reference to the date on which the matter is to be printed. If matter be intended for use on any special day, such as Sunday, or in any special department, such as the sporting department, always make a note of it on the envelope.

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21. Never address an article intended for publication to any particular person connected with a newspaper, unless it requires his personal notice before it goes to the printers. The most common blunder is to address news packages to the managing editor, using his name and not that of his position. If the paper prints both morning and evening editions, the chances are even that the news will be delayed twelve hours, for no managing editor is on duty more than half of the twenty-four. The envelope should be marked "News," and then it is best not to put the managing editor's name on it, for, if he ought to look it over, it will get to him anyway, and if there is no need of his seeing it, chance of delay will be avoided.

22. Put your name on everything you write, at the top of the first sheet. Telegraph correspondents should always sign their full names to despatches, and not simply their initials or surnames. When correspondents employ substitutes to send despatches, the name of the regular correspondent, and not that of the substitute, should be signed.

23. Editors often find it hard to judge of the relative value of news items sent by mail from a remote city or town, and if lack of room makes it necessary that some shall be omitted, the decision is made easier if the important items are designated by a note on the margin or on a separate sheet. A story that can wait as well as not should be marked, "When Room," on the top of the first page. Anything of especial consequence that the correspondent believes no other paper will get, may well be marked, "Exclusive."

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24. Everything in the nature of news should be sent or given at the earliest possible moment to the editor who is to take charge of it. Nowhere else is time so precious as in the newspaper office.

25. Never put an editorial opinion into a news paragraph.

26. Never allow personal feeling to bias what you write.

27. Never write anything the authorship of which you would not be willing to own. Never write anything that you would not like your mother, your sister, or your child to read.

28. If you cannot say anything good of a man or thing, say as little as possible unless the public good requires the contrary. Tell the truth. Make every effort to be accurate in every particular. False statements may end in libel suits. An enormous responsibility rests on every writer for the press. A single piece of carelessness, a single credited rumor may ruin some man's life. The newspaper makes and unmakes reputations. Honor and justice demand the greatest care in the exercise of what is unquestionably the most tremendous power of modern times.

29. *The Cincinnati Enquirer* added to the reprint in its columns of the first edition of this book some directions for its own correspondents, of which these may be profitably read by any writer for the press: —

"It is assumed that every woman whose name is written in copy intended for pnblication, is beautiful or handsome or lovely or all three. Therefore, it is unnecessary to mention that any person is either.

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"Always tell the truth, no matter who is hurt or helped.

"Remember that as a correspondent of the *Enquirer* you occupy a place of great responsibility and trust. Do not try to use it to injure any one. Do not try to punish any person you may dislike. He has rights, even if you don't like him. Always aim to be absolutely impartial and just. In this way you can best serve the *Enquirer* and elevate the noble profession of journalism. You preach to more people in the *Enquirer* every morning than any minister addresses in a year. Your influence for good may be boundless; for evil, equally great. Remember this, and be careful and sure. If you are right, let no man or men frighten you from your position."

MATTERS OF STYLE.

30. After you learn, it is just as easy to write good English as bad English. Why not learn? In return for a little trouble at the start you will stand higher in the estimation of all educated people and will not stand lower in the estimation of the uneducated. Perhaps only one man in a hundred will appreciate your good English, but is he not the only man in the hundred whose appreciation is worth caring for?

31. Study to avoid stiffness in beginning an article. Never hesitate to jump into the middle of things. Introductions, when necessary, should be brief.

32. Let clearness be the first consideration, brevity the second, and remember that metaphor is briefer than literal statement.

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33. Use the First Person as much as possible. It gives more personality, more life to the sentences. When you mean "I," say "I," and not "your humble servant" or "the pen pusher" or "the scribe" or any of the thousand and one equally useless and stilted paraphrases. Direct quotation is more forcible than indirect; "*I am shot,*" *he said* is far preferable to, *He said he was shot.* It is proper for a newspaper to say "we think" or "we believe," because in these cases the paper and not the writer is expressing an opinion; but when a reporter or correspondent describes his own act, he must say "I," and not "we." The tendency of the day is to discard the editorial "we."

34. The habit of "writing against space" is the greatest literary danger to a young newspaper writer. When you have expressed one idea clearly and tersely, go on to the next. Above all things, stop when you have done.

SOME GRAMMATICAL QUESTIONS.

35. "The best way," says Richard Grant White, "is to give yourself no trouble at all about your grammar. Read the best authors, converse with the best speakers, and know what you mean to say, and you will speak and write good English, and may let grammar go to its own place." There is much truth in this, but we cannot all and cannot always converse with the best speakers, and many of us are obliged to read the productions of very poor authors, so that even the best of us are puzzled sometimes to know what is the best form to use. Some of the more common of the questions that arise are treated below; others are treated under the head of "Words and Phrases."

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The pronoun standing for a noun of multitude (sometimes called a collective noun) is used in the singular if the idea of *unity* is to be conveyed, and in the plural if the idea of *plurality* is to be conveyed. The number of a verb after a noun of multitude is determined in the same way; e. g., "The mob comes on in one compact body and it hurls itself at the gates"; "The mob now scatter in every direction and yell as they move off"; "The lodge will attend the funeral and it will march to the cemetery"; "At the last meeting of the lodge they disagreed on that matter." When in doubt, it is safer to use the singular.

Never write a personal pronoun without duly considering to what noun it will be found to relate, upon the reading of a sentence. The careless use of the personal pronouns is a source of great annoyance to news-editors, particularly when it occurs in reports of trials. It is always better to repeat a name than to use a pronoun when there will be uncertainty as to its antecedent. The use of direct quotation rather than indirect, often obviates the difficulty.

Use the comparative degree when comparing only two things; e. g., "He is the eld*er* of the two brothers"; but, "He is the young*est* of the trio."

Adverbs should be placed as near as possible to the words they modify.

After all forms of the verb *to be*, use the same case as that which precedes it. Do not say, "It was me," or "I know you to be he."

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Where two or more singular nominatives are separated by *or, nor, as well as*, or other disjunctive, the verb should be in the singular; but if either nominative is plural, the verb also should be plural.

The active infinitive must be treated as one word, and, therefore, must not be separated. It is as bad to say, "To properly write," as it would be to say, "con often flict," for "often conflict."

Shall and **Will.** I *shall*, you *will*, he *will*, are the forms of the future, and merely foretell what will take place: I *will*, you *shall*, he *shall*, are the forms of the potential, and express will or determination on the part of the speaker. *Will* in the first person expresses a resolution or promise; it must never be used in questions with nominative cases in the first person. *Would* and *should* follow *will* and *shall*.

The careless use of the present tense for the future often annoys news-editors. Say, "Mr. B. will preach two weeks from today"; not, "Mr. B. preaches two weeks from today."

Shall we say "She looks pretty," or "She looks prettily"? If you mean to describe her appearance, use the former; if her mode of looking,— for instance, if she holds her opera glass gracefully,— use the latter. Whenever *manner* is to be expressed, use the adverb; whenever *quality* is to be expressed, use the adjective. Putting the rule in another form: Verbs of doing take the adverb: verbs of seeming and being take the adjective; e. g., "He walks *slowly*, his voice sounds *harsh*, he limps *painfully*, his breath smells *bad*, his coat feels *rough*, and he acts *strangely*."

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Transitive verbs must have an object; intransitive verbs do not admit of an object. Errors are very frequently made in the use of the following six verbs:

	Present.	Past	Participle.	
Transitive	Lay	Laid	Laid	(action)
Intransitive	Lie	Lay	Lain	(rest)
Transitive	Set	Set	Set	(action)
Intransitive	Sit	Sat	Sat	(rest)
Transitive	Raise	Raised	Raised	
Intransitive	Rise	Rose	Risen	

RIGHT:

He lays the book on the table.
He lies on the bed.
He lay on the bed and laid the book on the table.
After he had lain awhile and had laid the book on the table, he rose, raised the book, and sat down where he had set the chair.

WRONG:

I will lay down awhile.
He raised up and then he set still.
I sat him in the chair.

When a conjunction indicates some uncertainty, use the subjunctive after it; when anything is spoken of as an actual fact, or as in absolute existence, the indicative is used. Compare the following correct sentences: "Do not give him the money unless he *return* you the goods"; "Though friends *be* false, yet will I do my duty"; "Though her chastity *is* right and becoming, it gives her no claim to praise; because she would be criminal if

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she *was* not chaste." Parry Gwynne has well illustrated this knotty point: "Thus a gentleman, giving an order to his tailor, may say, 'Make me a coat; if it *fit* me well, I will give you another order;' because the 'fit' alluded to is a thing which the future has to determine. But when the coat is made and brought home, he cannot say, 'If this cloth *be* good, I will give you another order,' for the quality of the cloth is *already* determined; the future will not alter it. It must be rendered in the indicative mood, 'If this cloth *is* good,' etc."

Lack of space forbids detailed discussion of the errors in the following sentences, most of which were taken from newspapers of recent date. It is hoped that the correct form or the slight explanation in brackets may indicate the mistake clearly enough:

"He is sure of the bill [bill's] passing the House."

"Unless Rhode Island should some time surrender one of her superfluous capitals." [Rhode Island has but two capitals, and both cannot be superfluous.]

"From the report of the grand secretary of Odd Fellowship in Massachusetts, it appears that the order is now the largest, in point of membership, of any similar organization in the state." [How can it be "the largest of any similar organization"?]

"One of the most valuable *books* that *has* [have] appeared in any language."

"I am one of those who cannot describe what I [they] do not see."

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"The Legislature meets today, and Mr. Smith speaks to them [it]."

"Who [whom] do you mean?"

"He is much stronger than me [I]."

"Great was the generalship and various the contrivances." [The verb must be repeated.]

"It is me [I]."

"It is him [he]."

"Neither Republican nor Democrat say [says] anything on this point."

"I have made no change, nor shall I ever [make any]."

"I meant to have written [to write]."

"The shoe factory are [is] employing only about two-thirds of their [its] usual help." [Query—Is "help" permissible?]

"Her parents are entitled, as they are receiving, the sympathy of their friends." [At best a poor sentence, but only permissible when *to* is supplied after *entitled*.]

"Cornering the distinguished lecturer in the green-room, Mr. Beecher entered into an animated talk upon his part in public affairs." [The reporter was the man who "cornered," not Mr. Beecher.]

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"Benson's testimony, like that of the preceding witness, was not conclusive nor convincing in any particular, having a convenient memory on direct examination, and rather unpleasant results accrued when attempting retrospective under the fire of the cross-examination." [Did the testimony have the memory?]

"Believing that the writer was a 'spotter,' a huge fist collided with his nose, after which he was fired out, since which time he has not been seen." [Did the fist believe?]

"The torch was applied, and when raging with fury three grenades were thrown from a distance of about forty feet, and inside of fifteen seconds the flames were extinguished." [How could a torch rage with fury?]

"The Mann boudoir car 'Carmen' left here today for Richmond, whence she will haul a party to the Exposition." [Can a car haul a party?]

"All persons desirous of obtaining real [really] good gloves."

"I doubt if [whether] this will ever reach you."

"It is very rarely [rare] that this happens."

WORDS AND PHRASES.

36. Generally Anglo-Saxon words convey the idea more simply and more directly than words of French, Latin, or Greek origin.

37. Never use French, Latin, or Greek words, phrases, or idioms where English words, phrases, or idioms will do just as well.

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38. Call a spade a spade, and if you do not want to call it a spade, do not speak about it.

39. Avoid repetition of words as much as possible, but never hesitate to repeat where the substitution of any other word will cloud the meaning. Never strain language for the sake of using a synonym. "I learned from Macaulay," says Freeman, the historian, "never to be afraid of using the same word or name over and over again, if by that means anything could be added to clearness or force." Avoid *the former* and *the latter* where possible.

40. The repetition of the same meaning in slightly different words is a worse fault than the repetition of the same word.

41. Of two words that mean alike, use the shorter.

42. Other things being equal, the simpler and briefer form should be chosen. From all the following phrases it is better, for brevity's sake, to omit the particle: *Accept of, address to, admit of, approve of, ascend up, attain to, breed up, bridge over, combine together, connect together, continue on, converse together, cover over, crave for, curb in, descend down, deliver up, enter in, examine into, fill up, follow after, forbear from, freshen up, lift up, meet together, mix up, open up, remember of, restore back, return back, rise up, seek for, slur over, taste of, trace out, treat upon.*

43. In the following, omit the words in brackets: First [of all], last [of all], the [latter] end, the [last] end, [over] again, nobody [else] but him, [most] perfect, I may [perhaps], throughout the [whole], the [universal] regard of all his neighbors.

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44. Lack of space forbids extended explanation of the words and phrases given below. If you do not see at a glance the reason for the directions given, look up the words in the dictionary. In some cases authorities differ, but the best authorities favor the positions I have taken. Certain words like *reliable*, and certain phrases like *as though*, have the support of many writers; but it is just as easy to be on the safe side, using *trustworthy* and *as if*, as it is to be on the doubtful side. Follow the best usage and you cannot be criticised.

A. Used before words beginning with a consonant sound, whether the consonant is expressed or understood; e. g., *a book*, *a useful book*, *such a one*, *a university*, *a European*. Use *an* before words begininng with *h*, in which the *h* is not sounded; e. g., *heir*, *herb*, *honest*, *honor*, *hostler*, *hour*, and their compounds that begin with *h*. Before words of more than two syllables beginning with *h*, use *an* when there is either a primary or a secondary accent on the second syllable, otherwise use *a*; e. g., *an historical fact*, *a history*, *an heroic poem* (but *a hero*), *a hierarchy*.

Abortive. Means "untimely in its birth," and so, "brought out before it is well matured." A plan may be abortive, but an act cannot.

Above. Wrongly used in such phrases as these: "The *above* statement," "*Above* her strength," "*Above* a mile away;" say instead, "The *foregoing* statement," "*Beyond* her strength," "*More than* a mile away."

Accord. Often made a stilted substitute for *give*.

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Administer. You can administer governments, oaths, medicine, but not blows nor punishment; they are *dealt* or *given.*

Adopt. A stilted substitute for *take* in such phrases as, "What course shall you *aaopt?*"

Aggravate. Means *to add to the weight of;* e. g., "to aggravate an offence." Not equivalent to *irritate* or *vex.*

Ain't. Very vulgar.

All. Rhetoricians say that *all the land* should be *the whole land.* Confine *all* to matters of number.

Allude. Means *to indicate jocosely, to hint at playfully,* and so *to hint at in a slight, passing manner;* not equivalent to *refer, speak of.* Allusion is the by-play of language.

Alone. Always an adjective, and adjectives never modify verbs. See *Only.*

Alternative. Means "a choice of two things." How can there be "two alternatives" or "another alternative"?

Amateur. Do not confound with *novice.* An *amateur* may be an artist of great experience and skill, but he is not a *professional* artist. A *novice* is a beginner, a tyro.

Ameliorate. An awkward word that should not be used where *improve* will do as well.

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And. Cannot properly be used before *which* or *who*, unless there has been a preceding *which* or *who* in the same sentence and in the same construction. See *That, who, which.*

Antecedents. Generally say *previous life* or, better, *past*

Anticipate. Do not use for *expect, look forward to. Anticipate* means *to take or act before another, to take before the proper time,* or *to foretaste.*

Any. In the phrase *not any* there are six letters ; in the word *no* there are only two. Yet many reporters will write, "There were not any boys present."

Anybody else's. Should be anybody's else.

Appear, seem. The meaning common to these words is that of *strike one as being.* Substitute the phrase for the word in such sentences as these : "There seems to be little meat in the book ;" "They appear to be men of judgment." You will at once see that *to be* is redundant. Because *to be* is very often used in this way, is no reason why the student of condensation should not avoid it.

Appertains. Has two letters more than *pertains* and no more meaning.

Appreciate. Do not confound with *value* or *prize. To appreciate* means *to estimate justly ;* hence you cannot *appreciate* a person or thing highly. Land, stocks, grain do not *appreciate* in value ; they *rise* in value.

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Apprehend. Sometimes used as a pompous synonym for *think, fancy, imagine.*

Apt. Aptness and liability both express conditions,— one of fitness and readiness, the other of exposure.

Artist. It may be funny to refer to a barber or a bootblack as an artist, but it is not in good taste in serious writing.

As. Do not say, "Not *as* I know," but, "Not *that* I know."

Ascertain. Longer than *find out.*

Assist. Instead of *assist* and *assistance*, in most cases it is better to use *help*, which is shorter and simpler.

As though. Do not use for *as if.*

(1) He talks as (*he would talk*) though he were educated.
(2) He talks as (*he would talk*) if he were educated.

The distinction may be made clearer by substituting *although* for *though* in (1).

As well. Do not use as a synonym for *also;* e. g., say, "Jones came also," and not, "Jones came as well."

At length. Do not use for *at last.*

Attendance. Awkwardly used in such phrases as, "A large attendance was present." It is shorter and simpler to say, "The attendance was large."

Audience. An assembly of *hearers.* There can be no audience at a gymnastic performance, a pantomime, a boat-race, a sparring match, and the like.

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Authoress. The best usage does not countenance the words *authoress* and *poetess.*

Avocation. Not synonymous with *vocation.* A man's *vocation* is his calling, his business; his *avocations* are the things that occupy him incidentally. For instance, amateur photography is an avocation of many men.

Awful. Vulgarly substituted for *very.*

Balance. Do not use in the sense of *rest, remainder, residuum,* or *remnant.*

Beside—Besides. It is better to use *beside* for *by the side of; besides* for *in addition to.*

Between. Must not be applied to more than two things at once.

Both. In "You and I both think" the *both* is useless. The same is true in "These two books are both alike."

Bound. Do not use in the sense of *determined.* "I am bound to do it," unless there is an obligation, should be, "I am determined to do it."

Bountiful. Do not confound with *plentiful. Bountiful* means *liberal, beneficent, kind.*

Bring. Expresses motion *toward,* not away. *Fetch* expresses a double motion—first from and then toward the speaker.

Build. Preferable to *erect. Built* is shorter than *erected* or *constructed.*

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Burst The imperfect and the past participle is *burst*, not *bursted.*

But. Used adverbially, *but* is equivalent to *no more than.* Therefore the man that says, "I cannot but think," really says, "I can think," for *but* has the negative sense and "two negatives make an affirmative." He means, "I can but think."

But what. Almost always omit *what*, as it is meaningless. "I do not know but [what] you are right." The same criticism applies to *but that.*

By. Never say, "A man *by* the name of Thompson." Substitute *of* for *by*, or, better, use *named.*

By means of. *By* will often answer the purpose just as well.

Calculate. Sometimes vulgarly used for *intend*, *purpose*, *expect.* Do not use *calculated* for *likely* or *apt.*

Can. Implies possibility. Therefore in *cannot be possible*, the *possible* is superfluous.

Canine. An adjective. Vulgarly used as a noun for *dog.*

Caption. Wrongly used for *heading.* A *caption* is a seizure, an arrest.

Casket. *Coffin* is better in speaking of the receptacle for a corpse.

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Casuality. No such word. *Casualty* is the proper word. The same may be said of *speciality*, for which *specialty* should be used.

Character. Distinguish from *reputation*. Slander may harm *reputation*, but not *character*.

Citizen. Implies *citizenship*. Often used where *person* or *man* would be better.

Claimed. William Cullen Bryant forbade the use of this word in *The New York Evening Post* when *asserted* was meant.

Climax. The Greek for *ladder*. It does not mean *the top of a ladder*. We speak of "capping a climax," but not often correctly of "reaching a climax;" *acme* is usually the appropriate word in the latter case.

Commence. Called vulgar by many authorities. *Begin* is far preferable, because it is shorter and is Anglo-Saxon. *Commence* is of very poor Latin origin.

Consider. Means to *contemplate*, to *ponder*. Do not use for *think*, *suppose*, or *regard*.

Constantly. Not synonymous with *frequently*. *Constantly* means *uninterruptedly*.

Consummation. Writers for the press sometimes say that "the marriage was *consummated*," when they mean that "the ceremony was performed," in some church or by some minister. As Richard Grant White says, "consummation is not usually talked about openly in general society."

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Contribute. Often used as a pompous substitute for *give.*

Cottage house. What could a cottage be but a house?

Crime. Distinguish between *crime*, *vice*, and *sin.* *Crime* is a violation of the law of a particular country. *Sin* is the violation of a religious law. *Vice* is a course of action or habit of life that is harmful to the actor or wrongful to others.

Deceased. A word to be shunned. In point of brevity, good taste, and solemnity, *dead* is far preferable.

Demean. Means *behave*, *conduct*, not *debase.*

Departed this life. A sanctimonious paraphrase for *died.*

Depose. A deponent gives a deposition as written evidence. Therefore a man does not *depose* if he is in court.

Depot. Avoid this mischief-making French word by substituting *station.* Every *railway depot* is a *station*, but very few *stations* are *depots.*

Deprecate. Wrongly used for *disapprove*, *censure*, *condemn.* The word really means *to beg* or *pray against.*

Description. Do not use for *kind* or *sort.* Say, "His clothes were of the meanest sort," and not, "of the meanest description."

Despatch. A telegraph message is a *despatch*, not a *dispatch.*

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Despite. Often incorrectly preceded by *in* and followed by *of*. Say either, "Despite all our efforts," or, "In spite of all our efforts."

Devouring element. Bombastical for *fire*.

Directly. Do not use for *as soon as*.

Dirt. Means filth. A thing that is dirty is foul. Do not use for *earth*, *loam*, *gravel*, or *sand*.

Donate. Not recognized by good writers. Use *give*. *Gift* is better than *donation*.

Done. Exercise very great care in the use of this word. The danger may be seen by reflection on this sentence: "I ought not to write as I have *done*"

Don't. Like *can't*, *won't*, *haven't*, *isn't*, and the like, *don't* is pardonable in colloquial writing and common conversation, but a clear discrimination must be made between *don't* and *doesn't*. "He don't" is as wrong as, "He do not."

Dove. Misused for *dived*.

Dramatize. Do not confound with *adapt*. Stories are *dramatized* when they are changed from the narrative to the dramatic form; plays are *adapted* when they are altered.

During. Worcester defines this word as meaning, "For the time of the continuance of." It is clear, then, that correspondents err when they use the word as in the following sentence: "The Odd Fellows will give a ball during the week."

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Either, or, neither, nor. *Either* looks forward to *or; neither* looks forward to *nor.* No matter if *either* has been preceded by a negative,— it should still be followed by *or.* If a negative such as *not* has been used, but no *either*, then use *nor* if it governs the same part of speech that the negative governed; otherwise use *or;* it is correct to say, for example, "They are not worth all the labor or all the room," and it is correct to say, "They are worth not all the labor nor all the room." Put the corresponding words next the words they govern; do not say, "He comes either from Maine or Vermont," but say, "He comes from either Maine or Vermont." Remember that *never* is just as much of a negation as *neither.* Therefore it is wrong to say, "I never saw man nor woman equal to the task," but it is right to say, "I never saw man nor heard of woman equal to the task." After *either — or, neither — nor* use the singular number; e. g., "Neither the man nor the boy is to be seen."

Effluvia. Plural. Do not say *a bad effluvia.*

Elder. *Elder* and *eldest* should be confined to kinsfolk and historical persons.

Embrace. Do not use carelessly for *contain* or *comprise.* An obituary notice contained the following ludicrous statement: "He left a large circle of mourners embracing an amiable wife and children."

Employee. Now commonly accepted as an Anglicized word, spelled without the accent, and with two e's whether masculine or feminine in application.

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Enceinte. Say, *with child.*

Equanimity, anxiety. Both are mental conditions and therefore it is redundant to put *of mind* after them.

Equally as well. *Equally* is superfluous.

Every. Means *each of all*, not *all in a mass.* It cannot, therefore, be applied to that which is in its nature inseparable. Notice the error in, "The men deserve every praise." This word requires a singular pronoun; notice the error in, "Every person must show their ticket."

Expect. Do not use for *suppose, think*, or *guess.* Then, too, one cannot expect backward, as is implied in this sentence: "I expect you caught cold yesterday."

Explosion. Frequently used wrongly in connection with *idea, clew*, and the like. How can a clew be exploded?

Farther. Should be used exclusively with reference to distance. In other connections use *further.*

Fatal. Whenever *fatal* is used in the sense of *mortal, deadly*, it is worse than silly to couple with it *serious*, or similar words. *Met with a serious and fatal accident* is part of a sentence not rarely seen. *Sad and fatal* is another deplorable phrase.

Female. Vulgarly substituted for *woman.*

Finally settled. In the common use of this phrase *finally* is superfluous.

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First. Almost always it is wrong to say *the three first* or *the three second;* instead say *the first three* or *the second three.* An easy rule to remember is, let "first" be first.

Firstly. Improperly used for *first.*

Floral offering. A stock phrase that has become tiresome.

For a period of. A long way of saying *for.*

For the purpose of. Save in very formal writing, three of the words in this phrase are usually needless.

Former, latter. Never use either of these words in the possessive case.

Full complement. *Full* is superfluous.

Future prospects. Who ever heard of past prospects?

Gather together. How can people gather any other way?

Gent. Vulgar.

Gentleman. "Few things are in worse taste than to use the term *gentleman*, whether in the singular or plural, to designate the sex."—[*Alfred Ayres.* "Socially the term 'gentleman' has become almost vulgar. It is certainly less employed by gentlemen than by inferior persons."—[*All the Year Round.*

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Given. *The New York Sun* objects vigorously to such sentences as this: "Henry Irving was given a dinner." The *Sun* calls this use of *given* a "bit of shameful reporter's vulgarity," maintaining that the dinner, not Irving, was given, and that the sentence should be, "A dinner was given to Henry Irving." Although, in the opinion of many, common usage justifies the idiomatic construction, yet it is better to be on the safe side.

Gives upon. Do not use for *looks out upon* or *adjoins.*

Goes without saying. A translation of a French phrase for which it is asserted that there is no need in English.

Got. More misused than any other word in the language. *Get* expresses attainment by exertion; possession is completely expressed by *have.* "I have got" is in nine cases out of ten a vulgar error; as in, "I have got a book in my hand."

Graduate. There is good authority and certainly almost universal usage to justify the use of this word as a neuter verb.

Grand. Used indiscriminately by careless newspaper writers for everything from a hen-house to a thunder-storm. Most commonly misused in copying from advertisements such phrases as *a grand ball, a grand excursion.* Correctly used only when it is meant to convey an idea of magnificence or splendor.

Gratuitous. Do not use for *unfounded, untrue, unreasonable.*

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Grove. In *a grove of trees* the words *of trees* are clearly superfluous.

Had. *Had better, had rather,* and like phrases are sometimes criticised, but there is good authority for their use and they are too valuable idioms to be discarded.

Hence. In the phrase *from hence* the *from* is worse than useless.

Immediately. Discriminate from *directly,* which denotes *without any delay,* whereas *immediately* implies *without any interposition of other occupation.* "I will do it *directly,*" means, "I will go *straightway* about it." "I will do it *immediately,*" means, "I will do it as the very *next* thing."

Immense. Misused for *great.* Means *that cannot be measured.*

Inaugurate. Never use if you can possibly help it. To *inaugurate* is to receive or to induct into office with solemn ceremonies. In most cases *begin* is the word to be used.

Individual. Use plain *man, woman, person,* except when members of a class are viewed as units of a whole.

Indorse. Do not use in the sense of *sanction, approve, applaud.*

Initiate. Often used where *begin* would be more forcible because more simple.

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In order to. Often used where *to* would answer the purpose better, because it is briefer.

In this city. *In Boston* is shorter and more definite.

Lady. Often used vulgarly. Say *woman*, except where purely social distinctions are made.

Late. In *the funeral of the late Mr. Smith* it is clear that *the late* is superfluous.

Leg. When you mean *leg*, say *leg*, not *lower limb*.

Lengthy. Careful writers prefer *long*, which also has the advantage of brevity.

Less. Relates to quantity; *fewer* relates to numbers.

Liable. A man is *liable* to that to which he is exposed, or obliged, or subject; but he is not liable to act. The word implies something unpleasant. Do not confound with *likely*.

Lief. *Lief* is permissible, but *lieves* is vulgar.

Literarian. A new word generally accepted as a good substitute for the foreign word *litterateur* and the awkward phrase *literary man*.

Locate. Simply a big word for *place* or *settle*.

Majority. Substitute *most* in such phrases as, "In [the majority of] cases."

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Manufactory. *Factory* is shorter and therefore better.

Miss. You may say either *the Misses Brown* or *the Miss Browns.*

Mistake, to. To take amiss. "I am mistaken," is equivalent to, "I am taken amiss." It is generally better to say *at fault* or *wrong.*

Most. Do not use for *almost;* e. g., "It was *almost* (not *most*) five o'clock."

Mr. Should be used but for two purposes, — to distinguish men from women, and to confer what may be called a social honor. When the Christian name is used, the title is not necessary, and when only the initials are used, the omission of any title whatever implies that the name is that of a man. Therefore the only considerable use of the title *Mr.* that is justifiable in newspapers, is its use in accounts of society happenings, and the more sparingly it is used in these cases, the better.

Mrs. In speaking of a married woman, use her husband's name with the prefix *Mrs.*, or, if she be well known, use her Christian name without the *Mrs.;* e. g., *Mrs. John Jones*, or, *Harriet Beecher Stowe.* An excellent and growing practice, when the Christian name is used, is to prefix the *Mrs.* in brackets; e. g., [*Mrs.*] *Mary Brown.*

Mutual. Not synonymous with *common.* Macaulay says: "*Mutual* friend is a low vulgarism for *common* friend." *Mutual* properly relates to two persons, and implies reciprocity of sentiment.

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Names. Shun this word when writing about any organization or meeting. It is needless to say, "Among the names on the membership list are those of," etc. Say instead, "Among the members are," etc. "Only three men have been suggested for the office," is better than, "Only three names," etc.

Nice. A good word ruined by bad use. If you use it in its correct signification, most people will misunderstand you. Therefore the best way is not to use it at all.

Number. Often badly used as a verb where *has* is meant; as in, "The lodge numbers forty members."

Obligate. Often used pompously for *bind.*

Observe. Do not use for *say.*

Obtain. Pretentious synonym for *get.* When you mean *get*, say *get.*

Occasion. *On which occasion* may be a long and stilted substitute for *when.*

Occur. Some authorities say that one of the most common errors in newspapers is caused by the indiscriminate use of *occur* for *take place.* Anything *occurs* when it takes place *by chance.* Funerals do not occur, nor do weddings.

Off. Do not couple with *from*, nor with *of;* e. g., "He jumped off [from] the table," "He took the book off [of] the table."

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Old. *An old man seventy years of age* is a phrase embodying an error not rare in newspapers. Are not all men seventy years of age *old?* Do not use *of age* when you mean *old;* say, *a boy ten years old,* not, *a boy ten years of age.*

Olfactory organ. High-sounding for *nose.*

On. Very often needlessly used, and sometimes wrongly, in referring to special days. In the phrases *on last Tuesday, on next Sunday, on tomorrow,* the *on* is useless and awkward. *On Tuesday last* is still worse. Furthermore, custom has decided that we must say either, "on the 22d of June," or, "June 22;" "on June 22d" and "on June 22" are tabooed.

Only. Sometimes an adverb, as in, "I only speak French," which implies that I do not write it; and sometimes an adjective, as in, "I speak only French," which implies that I speak no other language. The best rule is to avoid placing *only* between two emphatic words, and to avoid using *only* where *alone* can be substituted for it. See ALONE.

Onto. Vulgar. Say *on* or *upon.*

Oh! An interjection to be used only of surprise, grief, pain, sorrow, or anxiety. Elsewhere use "O."

Operation. *In operation* is often used where *at work* would be better, because shorter and Anglo-Saxon.

Ought. It is vulgar to say or write, "hadn't ought." *Ought not to* is the proper phrase.

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Over. "Over a thousand people were there," should be "More than a thousand people were there."

Pains. When used to mean *exertion* or *trouble*, treat as a singular noun. Say, "Great pains was taken," and not, "Great pains were taken."

Panacea. "Universal panacea" is tautological.

Pantomime. There is no such word as *pantomine.*

Pants. All the authorities call it vulgar. Use *trousers* or *pantaloons.*

Partake. Means *to take part of, to share.* Notice the absurdity of this sentence: "Being left alone, he partook of a hearty meal."

Partially. Do not use for *partly.* *Partially* means *with unjust or unreasonable bias.*

Participate. *Take part* is shorter.

Party. Do not use for simple *man, woman,* or *person.*

Past. Not synonymous with *last.* *The last week* is certainly a past week, but *the past week* is not necessarily the last week, and *this week* is surely not a past week. We commonly make a subtle and almost unconscious distinction between *last week* and *the last week,* meaning by *last week* the last seven days that began with Sunday and ended with Saturday, but by *the last week,* the last seven days before the one used as a starting point.

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Paven. Streets are *paved*, not *paven*.

Per. Before Latin nouns use *per;* before English nouns use *a;* e. g., *per annum, a year, per diem, a day.* Do not say *per day, per week, per month*, etc. Avoid using the Latin terms at all.

Perfect. It is very often said that one thing is more or less perfect than another, though of course there can be no degree of perfection. Likewise we read such sentences as these: "The hall was not so full as it had been;" "The spelling was not as correct in this book;" "The history is more complete than any other;" "His room was emptier than ever." Fullness, correctness, completeness, and emptiness are all conditions incapable of degree. Yet in these and similar cases so common is the application of degrees of comparison to adjectives of themselves superlative in significance, that it is a question whether phrases technically incorrect have not been made justifiable by usage. Of course it is wiser to be on the safe side and avoid them.

Perform. The true musician *plays* the piano; Miss Arabella Shoddy *performs on* the piano.

Plea. In connection with legal proceedings, not a correct synonym for *argument.* It is that which is *alleged* by a party to a suit in support of his cause. It is one of the pleadings and is written, not spoken. Therefore it is wrong to speak of a lawyer's "eloquent plea."

Plead. The imperfect and the past participle are *pleaded*, not *plead.*

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Portion. Do not use for *part.* A *portion* is properly a part assigned, alloted, set aside for a special purpose; a share, a division.

Possess. Do not use where merely *have* is meant.

Practical, practicable. Discriminate between these words. A thing is *practicable* when it can be done, effected, accomplished; it is *practical* when it is adapted to use, not theoretical. There is a word, *impracticable*, but no *impractical.* Discriminate between *impracticable* and *impossible.* "A thing is *impracticable*," says Webster's Dictionary, "when it cannot be done by any human means at present possessed; a thing is *impossible* when the laws of nature forbid it."

Practical benefit. *Practical* is superfluous.

Present. Why not say *this week, this month, this year,* rather than *the present week, the present month, the present year?*

Preside at the organ. A phrase both senseless and trite.

Preventive. Do not say *preventative.*

Previous. An awkward and long-winded substitute for *before.*

Proceed. *Go* is shorter by five letters, and in most cases gives the meaning better.

Procure. Pompous substitute for *get.*

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Propose and purpose. Do not confound. To *propose* means to *make an offer;* to *purpose* means to *intend.*

Proposition. Often used when the shorter word *proposal* would be better.

Purchase. *Buy* is shorter and more forcible, and therefore far preferable.

Quite. The best way to treat this much abused word is never to use it except in the sense of *wholly.* There is little authority for its use as a synonym for *rather.*

Receive. One man may receive a thing *from*, but never *of*, another, blank forms of receipts notwithstanding.

Recipient. *Was the recipient of* means nothing more nor less than *received.*

Recuperate. Means *recover*, nothing more nor less. Use the shorter word.

Relatives. Better than *relations* to express kindred.

Reliable. J. R. Lowell calls this "an abominable word." The best authorities reject it. Better be on the safe side and say *trustworthy.*

Replace. Means properly, "to restore to its place." Wrongly used for *displace, succeed, supercede, take the place of,* and *supply the place of.*

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Repudiate. Do not use for *reject* or *disown*.

Reside. Long-winded for *live*.

Resume. The unpretending man *takes*, not *resumes*, his seat.

Retire. Vulgarly substituted for *go to bed*.

Reverts back. Does anything ever revert forward?

Sales-lady. The use of this word should be confined to the "mercantile establishments" or "commercial emporiums" where the "counter-jumper" shows you an "under-vest" when you want to buy an under-shirt.

Section. Often misused for *region*. *Section*, being derived from the Latin word meaning "to cut off," implies a definite division. *In that section of the country* should be *in that part of the country* or *in that region*.

Sewer, sewage, sewerage. *Sewer*, the drain; *sewage*, the filth drained; *sewerage*, the system of draining by sewers.

Shortly. A questionable and long substitute for *soon*.

Signalized. Stilted substitute for *celebrated* or *marked*.

Similar to. An absurdly long way of saying *like*.

Since. Do not use for *ago* when you mean *ago*.

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Social. Needless in such phrases as *a social dance.*

Species. *Kind* is shorter and is Anglo-Saxon, and therefore better in many places.

Splendid. Literally means shining. Its use to express very great excellence is coarse.

Standpoint. Rejected by all the best authorities. Use *point of view. Viewpoint* has been suggested as allowable where but one word is wanted.

State. Discriminate between *state* and *say. State* means *to make known specifically, to explain particularly.*

Stop. Do not use for *stay.* It is wrong to say that so and so is "stopping at Young's."

Subsequent. Never be so stilted and vulgar as to say *subsequent to* for simple *after.*

Sufficient. Often a long substitute for *enough*, which has the added advantage of being Anglo-Saxon.

Suicide. Must *not* be used as a verb.

Sum. Figures must not begin a sentence, and so it is sometimes convenient to begin with, "The sum of $25,000," or the like. Elsewhere in the sentence, for newspaper purposes at least, *the sum of* is worse than useless.

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Suspect. You cannot suspect a man of being in his natural condition. You may suspect a man of being insane, but you do not suspect his sanity, you doubt it.

Suspicioned. Vulgar. Note the following extract from *The New York World:* "'She Suspicioned the Old Man' is a headline in *The Boston Herald.* Sad is the day when we cannot look to Boston for good newspaper English, and yet that day has arrived."

Tapis. "On the tapis" is vulgar. Say, "on the carpet." The French phrase is *sur le tapis*, and we have no right to translate two words and not the third.

That, who, which. The best writers generally use *that* as a restrictive relative, *who* and *which* as co-ordinating relatives. This distinction can be understood by careful study of the following sentences:

The house *that* he built still stands.

This house, *which* (and it) is mine, still stands.

The tallest man *that* I ever saw was Jones.

The tallest man there was Jones, whom (and him) I saw.

All men *that* are honest speak the truth.

Some men, who (and they) are honest, speak the truth.

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Which may be used for *that* to avoid repetition, and you must often be governed by the ear in the choice between these words.

The. Whenever *of* immediately follows the present participle, *the* must precede it, and *vice versa*. Say *the giving of charity*, or *giving charity*, but not *giving of charity* nor *the giving charity*.

The above. An inelegant phrase.

Then. Wrongly used as an adjective, as in, "The then mayor of Philadelphia."

There. Often uselessly employed in the phrase *there are*, as in the sentence, "There are many who frown on it;" it would be briefer and in most cases better to say, "Many frown on it."

Those kind. Ungrammatical, as is also *those sort*.

To. Implies motion. "I was down to the hall" is wrong. "I went down to the hall" is right.

Transpire. Correctly used if *leak out* can be substituted for it; wrongly used if *take place* can be substituted for it.

Ult., inst., prox. Use as little as possible. Say *last month*, *this month*, *next month*.

Upon. Do not use for *on*, as in the sentence, "I called upon him to speak." *On* is shorter.

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Veteran. "Old veteran" is tautological. Omit *old.*

Veracious. Say *truthful;* likewise, *truthfulness* for *veracity.*

When. Shorter and far better than *at the time that* or *at which time.* In *at the time when* three words are clearly superfluous.

Whence. It is as wrong to say *from whence* as to say *from hence* or *from thence.*

Whereabouts. Do not use as the subject of a plural verb. Say, "The whereabouts of the criminal *was* unknown," not, "*were* unknown."

Who are. The wordy writer delights in saying, "The men and women who are employed," etc. Such use of the phrase, though not ungrammatical, is often needless.

Whose. May be applied to brutes and inanimate things as well as to human beings; e. g., "The dogs whose barking I heard and the houses whose roofs I saw led me to think a village was near by."

Witness. Do not use as a big, stilted synonym for *see.*

Young. Needless in such phrases as *a young girl eleven years old.*

"*Pants* are worn by *gents* who eat *lunches* and *open* wine, and *trousers* are worn by *gentlemen* who eat *luncheons* and *order* wine."— [*Alfred Ayres.*

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Shoddy people might *donate caskets* for *deceased females;* refined people would *give coffins* for *dead women.*

Reliable parties commence operations for the *erection* of a *depot; trustworthy men begin building* a *station.*

Do not spell *forward, backward, homeward, afterward, downward, toward, earthward, upward,* and *heavenward,* with a final *s.* The letter is useless, and it takes time and space.

ERRORS OF ARRANGEMENT.

45. Among the most amusing errors in the use of language, are those that result from bad arrangement of words. The following examples, many of them from recent newspapers, will illustrate this. The words or phrases in italics are misplaced:

"He blew out his brains after bidding his wife good-by *with a gun.*"

"Erected to the memory of John Phillips accidentally shot *as a mark of affection by his brother.*"

"The Present Constitution.— Hon. John D. Long Tells How It Came to be Adopted in a Lecture in the Old South Course."

"The Norristown Herald is happy over a new Hoe press, and points with pride to the fact that it was started in the last century." [The clauses connected by "and" should be reversed.]

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"An *unquestioned* man of genius."

"They will *not merely* interest children, but grown-up persons."

"We *never* remember to have seen," etc.

"I saw a man talking to the Rev. Mr. Blank, *who was so drunk he could hardly stand.*"

"The action of Mr. Walker is condemned on all sides *in removing the windows and doors.*"

"The snake remained coiled about his limb until he ran home, nearly a mile, *and was dispatched by his mother.*"

"The tannery property at Milford has been sold to A. J. Foster, who has a currying business in Woburn, and a morocco business in Boston Highlands, *for* $7,000."

"Carrera died *on the same day that President Lincoln was shot* and was buried with great pomp."

"A little girl was struck by some cars that were being switched in the yard *and crushed.*"—*Buffalo Express.*

"The buildings were begun in 1876, and Mrs. Stewart met Bishop Littlejohn and the clergy of his diocese on the 8th inst., *for the purpose of opening them.*"—*Illustrated London News.*

The St. Mary's (Md.) Enterprise relates that a few days ago a buggy occupied by gentleman and lady caught fire from a brick that was heated for the benefit of the lady's comfort while on the road to Leonardtown.

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Advertisements from English newspapers: "Lost—A cameo brooch, representing Venus and Adonis whilst walking on Sandy Mount, on Sunday last." "Wanted—A nurse for an infant between twenty-five and thirty, a member of the Church of England, and without any followers."

In the Morning Chronicle's account of Lord Macaulay's funeral occurred the following sentence: "When placed upon the ropes over the grave, and while being gradually lowered into the earth, the organ again pealed forth."

MIXED METAPHORS.

46. Take care not to mix your metaphors. Here are some examples of this error from recent newspapers:

"Bill Nye is on the tidal wave. He is too original to ever lose his grip, to speak plain."—[Notice "to ever lose" and "to speak plain"]

"Its Achilles heel caused it to rise with holy indignation."

"In its excessive liveliness, indeed, it entirely overlooks the laws of grammar and the *kleinigkeiten* of grammatical accidence, skips over the seas like an exhilarated grasshopper," etc.—*The Critic.* [Grasshoppers do not skip over seas. To how many readers will *kleinigkeiten* be intelligible?]

"The chariot of revolution is rolling onward and gnashing its teeth as it rolls," is what a Berlin revolutionist told the students in 1848.

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47. SOME WORDS WITH PUZZLING PLURALS.

Singular.	*Plural.*	*Singular.*	*Plural.*
Addendum	Addenda	Genius	Geniuses(men) / Genii(spirits)
Aide-de-camp	Aides-de-camp	Hypothesis	Hypotheses
Analysis	Analyses	Larva	Larvæ
Appendix	Appendices / Appendixes	Magus	Magi
Bandit	Banditti / Bandits	Matrix	Matrices
Beau	Beaux / Beaus	Memorandum	Memorandums / Memoranda
Chef d'œuvre	Chefs d'œuvre	Miasma	Miasmata
Cherub	Cherubim	Parenthesis	Parentheses
Crisis	Crises	Phenomenon	Phenomena
Criterion	Criteria	Seraph	Seraphim
Datum	Data	Spoonful	Spoonfuls
Dictum	Dicta	Stigma	Stigmata / Stigmas
Effluvium	Effluvia	Tableau	Tableaux
Erratum	Errata	Terminus	Termini
Facetia	Facetiæ	Thesis	Theses
Focus	Foci	Tumulus	Tumuli
Formula	Formulas / Formulæ	Vertebra	Vertebræ
		Virtuoso	Virtuosi

PUNCTUATION.

48. It is foolish for a newspaper writer of any grade to suppose that the desk-editor or proof-reader exists mainly for punctuation purposes. It is the duty of every writer to punctuate his own copy to the best of his ability. It is a strange fact that some reporters and correspondents who have been writing for the press for years,

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constantly break even the few very simple rules that follow, thus imposing needless drudgery on desk editor, compositor, or proof-reader.

49. Put a period after every sentence that does not require an interrogation or exclamation point; after every abbreviated word that is not abbreviated by an apostrophe for letters omitted; after Roman numerals.

50. Use the colon when introducing a speech or quotation consisting of more than one sentence; before a series of propositions or statements formally introduced by *as follows*, *namely*, *thus*, etc.; and before a short quotation formally introduced.

51. When two or more clauses of a sentence are not so closely connected as to admit the use of a comma, a semi-colon is used.

52. Bigelow well says; "Commas are properly used, not for the purpose of showing where pauses are to be made in reading, but to present to the eye the proper grammatical construction of the sentence, so that one reading a new book or newspaper cannot fail to perceive the meaning at first sight." It is clear, then, that only a good grammarian can use the comma correctly, and so I must beg leave to refer the reader to any of the many good works on grammar or rhetoric.

53. An indirect question should not have an interrogation-mark after it.

54. *Oh!* always requires the exclamation-point immediately after it, save when the sentence has an exclamation-point at the end. *O* should never have the point immediately after it.

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55. Note the difference in the use of parentheses and brackets. The use of brackets is restricted to interpolations, corrections, notes, or explanations made by writers in quotations from others, or by editors in editing works.

56. All nouns in the singular number, whether proper names or not, and all nouns in the plural ending with any other letter than *s*, form the possessive by the addition of the apostrophe and the letter *s*. The possessive pronoun never takes the apostrophe.

57. Probably quotation marks cause more serious errors in the daily newspaper than any other of the marks of punctuation. It is a common thing to see a quotation begun and never ended. Often the misuse of the marks puts the responsibility for the words on the wrong person and sometimes it is impossible to tell who is responsible for them,—the writer, the speaker, or some third person quoted by the speaker. The fault is usually that of the writer, sometimes that of the compositor. The proof-reader cannot be blamed, because of the disconnected way in which newspaper proofs usually come to him. The writer should be very careful to make the quotation-marks large and clear, that they may not be mistaken for commas or apostrophes. The compositor should exercise equal care. Double marks should precede and follow direct quotations; where one quotation occurs within another, single marks only should be used. If the quotation does not begin a paragraph, none should be made before its close. Every new paragraph or stanza of the quotation should have the beginning marks, but only the last should have the closing marks. A paragraph of a quotation within a quotation has both double and single marks at the beginning, but only the single mark at the end, unless it closes the whole quotation, when it has both single

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and double. In quotation do not repeat typographical errors and mis spellings unless you wish to hold printer or author up to ridicule.

58. Avoid the use of italics, save for words that are distinctly foreign.

59. No two newspaper offices punctuate alike. The best way for you to find out about the punctuation of the paper for which you write, is to study its columns. Study them carefully and persistently, not only for punctuation, but for the hundreds of other things there taught daily by example, and you cannot fail to become, in form at least, a good writer for the press.

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